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A GUIDE
TO
ANIMAL DRAWING.

For the use of Landscape Painters.

BY
CHARLES H. WEIGALL.

WITH NUMEROUS ILLUSTRATIONS.

SIXTEENTH EDITION.

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PREFACE.

SEVERAL Handbooks on Art have been published by the different artists' colourmen in London, which are found to be very valuable to those who pursue the Art of Drawing as an elegant and interesting accomplishment. These works may be consulted with advantage also by professors, as in most cases they contain the result of the artist's particular experience, giving, in his own way, an honest exposition of his mode of proceeding, without pretending to literary excellence. They form a kind of artistic intercommunication, and are useful to all. The number of editions these little works go through shows that their practical character is appreciated, whatever may be their literary deficiency.

These books, some merely elementary, and some of more advanced principles, embracing Perspective, Landscape, the Human Figure, Flower, and Miniature Painting, Illumination—indeed almost all branches of our delightful art, and by various artists—form a little library in themselves which everybody pursuing the art,

either as amateur or professor, should possess. There was still, however, room for another, an elementary work on Animal Drawing, which had not yet been published, and in my own practice I have been so often asked for one that I have endeavoured in the following pages to supply the want. This little work has no pretension to touch on the natural history of the animals herein treated of, or on comparative anatomy, beyond some few and simple rules, which are offered as an inducement to the earnest pupil to enquire further, but which may suffice for the landscape sketcher.

The success of the Handbooks on Art I have already published, which have been very favourably received having gone through several editions in a short space of time, gives me courage to offer this as an addition to the series in the hope that it may be equally successful.

C. H. W.



ANIMAL DRAWING.

THE proper delineation of animals involves as much study and attention as that of the human figure ; the same knowledge of the anatomy and accuracy in rendering the external form is necessary ; and the artist who applies himself to this interesting branch of study finds quite enough to do in its pursuit, and difficulty enough to overcome, to prevent him, excepting in rare cases, from attaining excellence in other branches of the fine arts. To those artists who merely use animals as accessories to their pictures, these difficulties are sufficiently formidable to prevent their going very far in the matter, and they content themselves with the notion that nothing more is required of them than to produce a something, which, if not easily recognizable as that for which it is intended, at least leaves the spectator free to interpret it according to his own fancy.

Although the last century has given to the world works on comparative anatomy that have justly immortalized their authors, these works of deep research require more time to be given to them than can be afforded by those whose talents are directed to the various branches of painting. Life is too short to allow of time for achieving excellence in everything, and there has been no elementary work yet published available for those who, feeling

their want of knowledge in this department of the art, are obliged to content themselves with indicating the animal life introduced into their pictures by spots of colour in aid of the general effect, the forms being merely hinted at, and in ordinary cases this has sufficed.

When we compare the growing knowledge and appreciation of art at the present time with that of half a century back, it must be acknowledged that it keeps pace with the general progress in other matters. There is no doubt that pre-Raphaelism and photography have done much in aid : they have led to a closer imitation of the realities with which art has to do in the subject represented ; but neither pre-Raphaelism nor photography gives to the mind the pleasure that is to be derived from the contemplation of a work in pictorial art, when the mind is formed, either by nature or education, to receive the right impression. No one is ever deceived into a belief that in regarding a picture they are contemplating a reality. Art, as applied to painting, is suggestive, and the pleasure derived in contemplating its results is in proportion to the capability of the beholder to carry out in his own mind the impression intended to be conveyed by the artist. Pre-Raphaelism and photography fail to do this ; in their representations there is nothing left for the imagination, everything is detailed, and the effect is a sort of "*mental cul de sac*," and we find ourselves, as the immortal old Weller says on the conclusion of his son's valentine to the pleasant Mary, "brought to a sudden pull up."

In painting we have to represent on a flat surface solid forms and varieties of distance, and all that can be hoped for from the finite means at our disposal is to suggest the reality ; and in proportion as the artist succeeds in doing this is the merit of his performance to be judged.

I have heard of a picture by Berghem so marvellously painted, that in the gallery where it was placed with others, the spectator on coming before this one was deluded into the belief that he was regarding a most beautiful country through a window opened for this purpose. The well-known writer on art subjects, in whose work I met with this anecdote, condemns this truthfulness, and holds up the possessor of the picture as having bad taste in being pleased at the delusion of his visitors. I differ from him there, for I think if such a work of art had been produced (I do not place implicit faith in the existence of such a picture), a very great result would have been attained. However, Berghem and the landscape painters of his period did not despise the correct drawing of the animal life represented in their subjects ; and although it is allowed that they are but accessories to the pictures, and some shortcomings may be overlooked in consequence, we cannot but agree that a horse should not be mistaken for a cow, or a pig for a sheep.

I flatter myself that any draughtsman, directing his attention to the few rules contained in this book, will address himself to nature with pleasure and advantage, and will be enabled to make manifest the distinction between the animals he may find it necessary to introduce in his picture.

English landscape painters deservedly hold a very high rank in art. They are favoured by being placed in a country which, in spite of all that is said of its ever-changing and uncertain climate, is still a very beautiful country, presenting all the varieties of mountain, wood-land (and where are there more beautiful woods?), river and pastoral scenery. The atmosphere, so much complained of on account of its humidity, keeps the face of nature green, and occasions those softening vapours so favourable to pictorial effect. It is not to be wondered at, therefore, that the English landscape painters should be acknowledged to be the first in the world. The avidity with which their works are sought after and purchased shows that there is a widely spread taste for the pastoral and home scenery, is preference to the historical or high art school of painting. The cows, horses, sheep, and dogs, and other domestic animals are accessories which they cannot do without, and which, if they desire to keep pace with the increasing intelligence of the age in which we live, they must approximate to their originals, and not rest satisfied by making them barely recognizable.

I was well acquainted with a very successful landscape painter, now no more, with whom I have had many discussions on this subject, who used to say, "I know nothing about the drawing of animals—what is the use of it? An egg is my model, and I find it quite sufficient for my purpose. If I want to introduce a sheep or goat, I put the narrow end first—



and put horns where required, and it does for a goat or cow, thus—and if it is to be a dog, I put the thick end foremost, add a long tail, and there you have it thus—



“I am a landscape painter, and only want to use animals as spots of colour in the make-up of a picture, and people never look at the drawing of animals or figures in landscapes.” Another very common error with landscape painters is to shorten the fore legs of the animal feeding, and to incline the body obliquely downwards, and to make the animal progress by advancing the two legs of the same side at the same time, thus—



The method of walking among quadrupeds is to lift up at the same time one of the fore legs and one of the hind legs on the opposite side, so while the right fore leg is in motion the left hind leg follows at the same time, and the left fore leg conjointly with the right hind leg, and so on. There are some few exceptions to this rule, as the camel, for example who moves the two legs of the same side together in walking, which gives the movement an awkward and constrained appearance; but, as nature is always right, there is no doubt she could give a very good

reason for this deviation from the general rule. Another common error is the neglect of perspective in drawing the legs, frequently putting them on the same line, or in representing the animal feeding, bringing the head to the level of the leg nearest to the spectator. As the neck is placed between the shoulders, of course its place will be found perspectively between the feet in this action, and as neither the horse nor the cow bites close to the root, the muzzle will be still nearer to the horizontal line.

We will commence the illustrations in the work with the skeleton of the horse.

Plate I.

A. The head.

1. The posterior maxillary or under jaw.
2. The superior maxillary or upper jaw.
3. The orbit or cavity containing the eye.
4. The bones of the nose.
5. The suture dividing the parietal bones below from the occipital bones above.
6. The inferior maxillary bone containing the upper incisor teeth.

B. The seven cervical vertebræ or bones of the neck.

C. The eighteen dorsal vertebræ or bones of the back.

D. The six lumbar vertebræ or bones of the loins.

E. The five sacral vertebræ or bones of the haunch.

F. The caudal vertebræ or bones of the tail, not always the same in number, generally about fifteen.

G. The scapular or shoulder blade.

H. The sternum or fore part of the chest.

I. The ribs, seven, articulating with the sternum, and called the true ribs; and eleven, united together by cartilage, and called the false ribs.

J. The humerus or bone of the arm.

K. The radius or bone of the fore arm.

L. The ulna or elbow. The point of the elbow called the olecranon.

M. The carpus or knee, consisting of seven bones.

N. The metacarpal bones. The larger metacarpal or canon or shank in front, and the smaller metacarpal or splint bone behind.

7. The fore pastern, consisting of the upper and larger pastern with the sessamoid bones behind articulating with the canon and greater pastern. The os corona, the os pedis, or coffin bone, and the os navicular, or shuttle bone not seen, and articulating with the smaller pastern and coffin bones.

8. The corresponding bones of the hind feet.

O. The haunch, consisting of three portions, the ilium, the ischium, and the pubis.

P. The femur or thigh.

9. The stifle joint with the patella.

R. The tibia, or proper leg bone, behind, is a small bone called the fibula.

S. The tarsus or hock, comprising six bones.

T. The metatarsals of the hind leg.

THE HORSE.

First make a square to include the body and legs, as at 1, 2, 3 and 4.

From 1 to 8 should be one-half of this square for the thickness of the body at the withers and chest.

Mark the line 5 to 6 to show the direction of the vertebræ within the body.

5 will be the centre of the movement of the first vertebræ of the neck, of which it will be remembered that in all quadrupeds the neck contains seven.

The length of the head and neck united, in those animals that graze, should be sufficient to allow of their doing so conveniently, as at 5, 12.

The horse has a large and powerful muscle passing by 5 and 6 to 7, which gives the fulness to the haunch, and which, being united with the soleus muscle, is the cause of the vigour with which he can strike out with the hind legs.

Add one-third of the square, 1, 2, 3, and 4, for the length of the neck and head to the forehead, the fourth for the height, as at 12, and it will give the general elevation at which the head is carried, and then proceed to draw the head and the remainder of the figure.

Take one-third of the length of the head from the forehead to find the place of the eye, as at 14, and the whole head should be equal in length to two-thirds of the front leg. The line drawn across at 8 will find the place of the hock and elbow.

A figure of the cart-horse is here given. (*Plate III.*) He is not so graceful an animal as the one used for the saddle. His powerful muscles show him to be adapted to the work for which he is used, and the long hair of the mane, tail, and fetlocks, which nature has given him for use as well as ornament, and of which a barbarous custom seldom deprives him, makes him a more picturesque model for the landscape painter.

In our diagrams of the horse, it has not been thought necessary to go into the description of the different breeds, but merely to give those varieties likely to be required by the landscape painter. In the accompanying group (see *Frontispiece*) is given the Shetland pony or sheltie, the shooting pony, and an old horse, which will conclude this series.

The Shetland pony is a most picturesque little animal, of immense power for its size, with short back and large quarters. He will carry a heavy man a long day's journey without difficulty, and so fast, that one has been known to trot fourteen miles within the hour. They are so docile and easily managed, that they are in great request for children's riding, with whom they become great friends.

A shooting pony is of no particular breed: he is required to be compact in form, sure-footed, and quiet in disposition; and any horse possessing these requisites will do, without reference to the stock he comes from.

The old horse is introduced to show the drooping head, marking age in the animal.

THE COW.

This is a favourite animal with the landscape painter. The angularity of its form, the outline gently broken by the tufty hair on the back, and the folds of skin on the neck and dewlap, harmonizing well with the touchy character in which his work is produced, and the animal's variety of colour afford him great opportunity for embellishing his pictures.

The body is much thicker in proportion than that of the horse, occupying one-half of the depth of an oblong, instead of one-half of a square, as in the diagram of the horse.

It will be observed also that there is a marked difference in the neck of these animals ; that of the cow being curved downwards, instead of being arched upwards like that of the horse.

The cow has six lumber vertebræ, while the horse has but five. This gives more length to the body, and occasions the triangular hollow observed between the ribs, loin, and haunch.

The bones of the haunch are prominent, and there is an absence of the fulness in the haunch muscle, observable in that of the horse, giving to this part, in a cow, a flat or almost hollow appearance.

Instead of the graceful outline of the back of the horse occasioned by his arched neck, high withers, and rounded haunch, we shall find, in the cow, that a horizontal line drawn from between the horns, in the ordinary attitude

of the animal, will touch the shoulder and the haunch vertebræ, at the point where the tail drops downwards. The dewlap and the udder, however, compensate in the great beauty they give to the lower line of the body.

There are many varieties: some with long horns, some with short, and some without any horns at all; but the same proportions will be found to answer for all.

Mark the line 1 to 4 for the length of the animal. From 1 to 2 for the length of the neck and head to the forehead, equal to one-fourth of the length of the line from 1 to 4. From 1 to 3 for the length of the head, equal to the length of the neck, and equal to two-thirds of the front leg.

Mark three-thirds of the length from 1 to 4, at 2 and 6 for the height. From 2 to 5 will be half the distance.

A line drawn across from 5 to 7 will give the thickness of the body, and the place for the elbow and the knee.

The outline can then be easily filled in from the model.

THE BULL.

The difference to be observed between this animal and the cow consists in the greater breadth of the forehead, the depth of the chest, and the general massiveness of the proportions.

The thickness of the neck, and the large and powerful muscles developed all over the animal, indicate the ponderous strength that renders him so useful in draught.

expression of his countenance is also different from that of the cow. In place of the large, meek, and patient eye of the latter animal, that of the bull is small and savage-looking. The heavy brow, broad, flat forehead, with the short, crisped, and curly hair, seem, as in the human race, a physiognomical sign of muscular strength. He moves as if conscious of his power, and is altogether a grand and imposing animal.

The illustration given is from the short-horned breed, which seems the settled favourite. The cows of this breed are valuable for the dairy. The oxen are excellent for draught, and fatten readily, and nothing can be more picturesque than a team of these animals carrying home the produce of the harvest.

There is a breed of this animal with long horns, of a reddish brown colour, and with white faces, that paint well; but the numerous varieties that exist are more interesting to the farmer than to the artist, for whom those we have given will suffice.

THE SHEEP.

Has strong claims to the notice of the artist; in pastoral scenery he is almost indispensable. He has furnished themes out of number both for the poet and the painter. How beautifully the rural poet, Bloomfield—whose every line is graphic, and in reading whose description of rustic life we almost seem to breathe the fresh air of the country—describes young lambs at play:—

"A few begin a short but vigorous race,
And Indolence, abashed, soon flies the place,
Thus challenged forth, see thither one by one,
From every side assembling, playmates run.
A thousand wily antics mark their stay,
A starting crowd impatient of delay.
Like the fond dove, from fearful prison freed,
Each seems to say, 'Come let us try our speed.'
Away they scour, impetuous, ardent, strong,
The green turf trembling as they bound along.
Adown the slope, then up the hillock climb,
Where every molehill is a bed of thyme,
Then panting stop; yet scarcely can refrain,
A bird, a leaf, will set them off again.
Or, if a gale with strength unusual blow,
Scatt'ring the wild-briar roses into snow,
Their little limbs increasing efforts try,
Like the torn flowers, the fair assemblage fly."

And how beautifully does our inimitable Landseer introduce the lamb nibbling the grass from the rusted cannon's mouth in his picture of "Peace," one of the most touching allegories I have met with in painting; and in sacred writ it is everywhere used as the type of innocence and peace. "*Mais revenons à nos moutons.*"

The sheep, then, in common with all grazing animals, has a thick body, and when divested of the wool, is not an ungraceful animal, presenting, in the neck, a distinguishing difference from the horse and the cow. In the horse, as before observed, the neck arches upwards, and in the cow it has a downward curve, while in the sheep it resembles the horse in the upper part of the neck, and the cow in the lower part.

In the accompanying diagram (see plate 13), the difference between them is shown.

As the skeleton differs but little from those already given, which will serve for all those introduced in this work, I have not thought it necessary to give it here, observing that in this animal, as in the goat and stag, the vertebræ rise obliquely behind, which occasions the droop observed in the lower part of the neck by the head being elevated.

There is another peculiarity to be observed in the eye of the sheep, which, like the camel, has the pupil placed horizontally in the eye, instead of round, imparting a gentle and pensive expression, which has, no doubt, given rise to the attributes with which he is invested by the poets.

Form the square, as in the rule, for the horse already given.

The head will be equal to the length of the neck, and will bear the same proportion to the fore leg as that of the horse, viz., two-thirds of the length.

A line drawn half-way down will give the thickness of the body, and find the place for the elbow-joint. The remainder of the figure to be completed from the model.

THE PIG.

The pig is very picturesque in his form, although an animal that cannot be classed as a graceful one. Nevertheless, he is admirably formed by nature for the purposes of his being. His body is thick, his neck short, but seeking his food from the ground, and rooting even

below the surface, the shortness of his legs, and the length of his head, enable him to do this with ease to himself.

He is an omnivorous animal, and his powerful jaws enable him to crush hard roots and even bones with facility. As he is an invaluable friend to the farmer and cottager, he is proper to be represented in the pictures in which these subjects are treated. In this, as in our other domestic animals, many varieties have been produced, in the endeavour to increase its utility, differing in size, length of the head and ears. I have, however, given an illustration of the breed most commonly met with, adding the observation, that it is not always that selected by the pig-fancier which is best calculated for the artist's pencil.

An oblong of a square and a half will include the form from the point of the shoulder to the tail; a line drawn half-way down will find the place for the elbow and knee-joints, and the remainder will be easily found from the model.

THE DOG.

The dog, like all other animals reclaimed from a wild state, and reduced to dependence on man to administer to his wants and contribute to his comfort, has undergone so many changes in his civilized life, that a great variety of breeds has resulted.

Man's theories have been formed as to the primitive stock, but with these it is not the intention of this book

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to interfere. It will be sufficient to give illustrations of those marked varieties that are required in landscape painting.

The shepherd's dog, one of the most useful and intelligent of the class, as well as picturesque, and the companion, guide, and guardian of sheep, is one that we cannot do without. The breed most used is said to have no tail, but I have always found the tail in those I have drawn from, although being very short and the fur on the haunches very full and long, it is scarcely perceptible. The greyhound, pointer, and setter are often required in autumnal scenery, and are therefore proper for our purpose.

The dog is carnivorous, and the body, as will be observed, of these animals, is thinner than that of the ruminant or grazing animals. The chest is deep, and the flanks thin, the muscles of the haunch are powerful and well developed, the legs are sinewy and muscular, the bones of the legs are long, particularly the fore leg, and he is altogether a model for speed and endurance.

The rules for drawing the horse will be found to answer for the dog.

First form the square, as at 1, 2, 3, 4.

The head will be equal to one-fourth of the length.

The neck will be as long as the head.

The line drawn half-way down will find the thickness of the body at the chest, and the place for the elbow and the knee-joints.

The leg bones are longer than those of either the horse or cow, particularly in the fore leg.

There are so many varieties of the dog, differing so much in their form, that it would be impossible to give a rule of proportion that should answer for all, but in those of which illustrations are given in this book the same rule will apply to each of them, and the artist can, with a little observation, modify them to the proportions of his model.

THE FALLOW DEER.

The fallow deer is one of the most graceful ornaments of our park and woodland scenery, which he seems formed to adorn. He has a thick and round body, like that of the horse. His neck curves downwards at the lower part and arches upwards like that of the sheep, which he resembles in the oblique rising of the vertebræ towards the haunch. He is longer in the legs than either the sheep or the cow, resembling the horse in these proportions, being, like him, adapted for speed ; the hind legs approach each other at the hocks, giving them a knock-kneed appearance. His small and graceful head is beautifully adorned with antlers, by which his age is calculated. The muscles of the back, loin, and haunch are large and powerful, enabling him to make astonishing leaps ; all his movements are light, springy, and graceful ; added to the beauty of his form, he is beautiful and varied in colour—white, warm gray, or rich dappled brown. The square can be applied to this animal, as in the diagram of the horse ; the differ-

ence between the two is found in the peculiar form of the neck and the oblique rising of the vertebræ towards the haunch.

THE STAG.

The stag or red deer is larger than the fallow deer, and differs from that animal in colour and shape of the horns. Naturalists describe the horns of the fallow deer as commencing with a round stem, and gradually merging into a broad digitated palmation, while those of the red deer are described as round and branching. Three antlers are produced from the brain, viz., the brow antler, the bez antler, and the antler royal, besides the snags or crown (sur royal), in which the beam terminates. The brow antler is often double.

This fine stag is seldom introduced into our parks, as he is at times very savage, and when enraged is a most formidable animal. There are some in Richmond Park, where they keep by themselves, and never associate with the fallow deer, of which there are numerous herds. He seems at home in Scotland, where he is found in great numbers, and where the utmost care is taken for his preservation, whole districts being assigned to him, where deer-stalking furnishes an exciting sport to the privileged few. He has been familiarized to us by the beautiful descriptions of Sir Walter Scott and Sir Edwin Landseer's inimitable representations, and is a noble animal worthy such pen and pencil.

THE DONKEY.

The patient donkey, in a state of nature, presents a very different appearance from that of the animal in common use. There he carries his head erect, like the horse, and has all his grace and speed. The domestic animal carries his head down, is slow and sluggish in his movements, but is nevertheless a very picturesque animal in representations of common or roadside scenery, or gipsy encampments, to which he is a valuable pictorial accessory.

His general proportion is similar to that of the horse ; but the artist need not be confined to this, as his body is found to be sometimes much longer in proportion, and some are found with long shaggy hair, particularly on the head, neck, and haunches. The illustration given is that most common to us ; and, as the artist is in all cases referred to nature, it will not be difficult for him to mark any variation that may come under his observation.

In the diagram here given the distinction is more clearly shown between the horse, cow, and sheep. The dotted lines in each show the direction of the vertebræ of the neck—that of the horse arched upwards ; that of the cow curved downwards ; and that of the sheep curved downwards at the lower part, and arched upwards at the upper part.

THE GOAT.

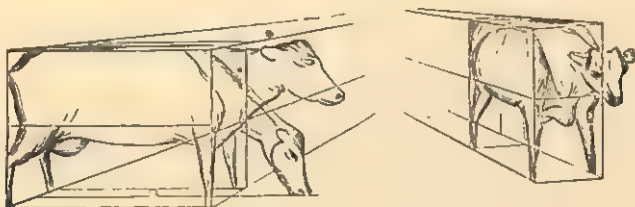
This picturesque animal is of the same nature as the sheep; the heads are very much alike; and in the proportions and rules for drawing them very little difference is observed.

The neck is carried in the same manner, arched in the upper part and curved in the lower end, the oblique rise of the vertebræ to the haunch is also common to this animal as in the sheep; but from the haunch the vertebræ descends at a considerable angle to the tail, which is short, like that of the stag. The points are angular as in the cow, and unlike the sheep in this respect. The humerus, or bone of the forearm, is obliquely placed, enabling him to stand very easily on a very small space. The goat is also covered with long hair instead of wool, and although in some climates the wool of the sheep becomes hair, in the animals familiar to us, this of itself is a sufficiently marked difference between them. In their representation the legs must not be so long as those of the sheep, and the proportions will be found in the oblong instead of the square.

In the plate here given the distinguishing characteristics of form are roughly represented, so that the sketcher will be enabled to introduce them into his draught, however slightly they may be indicated, with their marked peculiarities.

I have not thought it necessary to give the animals in fore-shortened attitudes, because it is to be supposed that

all landscape painters know sufficient of perspective to enable them, a form being given, to put that form in its proper perspective. They have only to consider a four-legged table or bench, and apply the same means that would be required to place such an object in perspective, and the result would be satisfactory.



THE FOX.

The fox, for his size, is one of the most rapacious beasts of prey ; his cunning is proverbial ; he possesses great strength, and makes off with a goose as heavy as himself with little apparent difficulty. The pupil of the eye is linear like that of the cat tribe, indicating that his habits are nocturnal. He creeps stealthily towards his prey, and if he can get into a hen-house, he destroys all he can reach, and if not disturbed will carry them away, and bury what he cannot eat, resembling some dogs in this respect ; although in other respects he is so different that naturalists, who formerly considered him to have a common origin with the dog, now assign him a place to himself in animal classification.

He is of a reddish-brown colour, with black legs, and long bushy tail tipped with white; and while in some parts of the country all the means that human ingenuity can devise are put in force for his destruction, in others he is as carefully preserved, for the sake of the sport his speed and endurance afford the huntsman.

THE CAT.

The cat is one of our household gods. What is a house without a cat? It is lively, playful, and useful, and gives an air of cheerfulness to the cottage fireside. The pupil of the eye has a great power of dilation and contraction; in the dark it is full, luminous, and round, and in strong daylight it is long and narrow, so that although he can see in daylight, night is more congenial to him. In the country he prowls about the hedges and barns, looking for birds or mice, returning to his duties at home, and playing with the children, from whom he will suffer almost any amount of ill-treatment without retaliating. No cottage interior is complete without the cat. The domestic cat is of all colours—white, black, or brown, spotted, or striped. The striped, or tabby, is the one selected for the illustration.

The wild cat is a yellowish-brown, marked transversely with strips of brown and black, and is much larger than the reclaimed animal, differing in this respect from other domesticated animals, who usually improve in size by care and attention*to their comforts.

THE HARE.

What a pleasant sight it is to see this pretty little animal, deceived by the stillness of our occupation, feeding and gambolling around us in full confidence, enlivening the landscape with his presence. He is to be found everywhere ; on the expansive downs, the furze-covered common, and the corn-field and meadow. He composes for himself a form on ground like to himself in colour, to which he retires, and where he lies so close that it is difficult for the eye to discover his retreat. The eyes are so prominent that the animal can see behind him. The ears are long. The forelegs are considerably shorter than the hinder ones, so that when pressed they make for high ground. They run more easily up hill than on level ground, and their course is so swift that few dogs except the greyhound can overtake them, and often, if the face of the country is favourable to them, they give even these the slip.

Hares are sometimes domesticated. The poet Cowper gives a very interesting and amusing account of some that he kept as pets.

The colour of the common hare is so well known that it is needless to describe it. In colder climes, however, it becomes white in winter, resuming its ordinary colour in summer.

THE RABBIT.

The rabbit is another of our pretty country friends, and although externally and internally very much like the hare, they have peculiar differences, which cause them to form two distinct and separate species. The hare reposes on the surface of the earth; the rabbit burrows beneath it. His legs are shorter than those of the hare, as are also his ears, and he runs much closer to the ground. His course is very swift for a short distance, but if he is far from his burrow, a common dog will suffice to catch him. His colour is grey on the upper part, and white beneath, bright and clear. A group of rabbits, feeding and playing about, is one of the prettiest sights a lover of animated nature can contemplate. They are kept as pets, or to breed for the table. The tame rabbit is much larger than the wild stock from which he comes, and many varieties are produced, differing particularly in the form of the ears, which in some of the domestic rabbits hang down until they touch the ground.

REMARKS.

In the herbivorous animals it is to be observed that their bodies are larger than those of the carnivorous, and in the ruminating animals they are still larger.

In the carnivorous animals, the food upon which they live has so much greater an amount of nourishment, that the magazine in which it is contained for the purpose of assimilation is not required to be so large.

The cow eats enough at once until it is completely filled, and then chews the cud. The horse eats continually and digests rapidly. In the dog the food remains longer in the stomach, and the work of digestion is slower. It follows, then, that the body of the cow should be thicker than that of the horse, and that of the horse thicker than that of the dog.

The body of the cow is longer than that of the horse, having six lumber vertebræ, while the horse has but five. In the grazing animals, the head and neck together must be of sufficient length to enable the animal to reach the ground in feeding; where the head is small, and the fore legs long, the neck is increased in length. In the horse there is a powerful and elastic ligature that supports the head in the elevated attitude natural to him, and on which it is so nicely balanced, that the weight of the head, inclined from the centre, is sufficient to bring it to the ground in feeding, and retain it there without fatigue, while the slightest effort is sufficient to restore it to its

natural, elevated position. This muscle becoming enfeebled by age, is the cause of the old horse carrying his head lower than the younger and more vigorous of his kind. The neck of the cow is not required to be so long as that of the horse, because she does not stand so high from the ground. The weight of the horns, added to the head, causes the head to be carried lower, so that, although the head can be elevated in sudden action, it is not convenient for the animal to keep it so for long together.

In the diagram is shown the difference to be observed in sketching the horse, cow, sheep, dog, and goat. (Plate 19.)

POULTRY.

I do not envy those who can pass a well-stocked farmyard without deriving pleasure from observing the animal life that adorns and characterizes this primitive and necessary branch of industry. I am sure there are few who will not witness with pleasure the patient, matronly appearance of "the milky mothers of the herd," the strong and noble cart-horse, the sober donkey, and even the pigs, wallowing in any little patch of mud and dirt they can find, wrapped in a lethargy of contentment.

But the poultry are the brightest ornaments of the scene, busy everywhere, raking, scratching, and picking up the scattered grain overlooked by the larger animals.

See the noble cock of the walk, his undulating movements illustrating the Hogarthian line of beauty, as "on he walks, graceful, and crows defiance." His bright and fearless eye, his golden hackles, and scimitar-curved tail, his scarlet comb and wattles, render him, when surrounded by his harem, and calling them together whenever a choice slug, or other delicate morsel, has been discovered by him, the model of courage and gallantry, ideas with which he is universally associated, and of which he is the recognized symbol.

Turn to the duck-pond, where "the finely chequered duck before her train grows garrulous"; observe that goose, like an insolent and cowardly bully, abusing everybody that does but look at him, and waddling away at the slightest show of opposition. Look at the turkey-cock, spreading his tail, and strutting about, swelling with vanity and pride, and causing one to smile at his ridiculous self-importance. Even in the rustic labour there is nothing to excite pain, as in other branches of manual labour exercised in crowded cities and towns; in the latter a hard life is only obtained by sweat of brow, and the sleep obtained in confined rooms does not renovate the day's exhaustion. In the natural labour of the former, everything seems in harmony with peace and contentment, and the bodily fatigue consequent on the employment is only that which is natural, and which conduces to healthful repose.

The painter who perpetuates such scenes is a benefactor to his race: His works (carried into the homes of those whose energies are directed into more enterprising channels, whose ventures are on the seas, and who count their gains or losses by hundreds of thousands, and whose existence is passed in a state of feverish and unnatural excitement) produce a calming and tranquilizing effect. A picture of this character comes before them like a gleam of sunshine or balmy breath of air, fresh from the world without, to the confined prisoner, and they feel with the poet, "that God made the country, man the town."

THE COCK.

The bird I have chosen for the subject of our illustration is the Dorking. It is that most usually found in our cottages and farm-yards. The poultry fancy has been a great rage of late years. A number of varieties have been introduced, and innumerable crossings and counter-crossings practised, in the endeavour to concentrate the good qualities of each into one, uniting the whole into perfection. I venture to say, without entering into the merits of this question, that nature does her work in her own way best, and although in this, as in other matters, she offers us a choice, I believe it is found that the Dorking is the best for the general purpose for which poultry is used ; and certainly there is none better for the pencil of the artist, as, independent of his graceful form, he offers every variety of colour, from the pure white to the rich duck-wing.

In the fancy poultry-yards, where the varieties are kept as pets, from the dapper little bantam to the gigantic Malay or Cochin China, it is pleasing to contemplate the way in which nature disports herself ; for all these varieties are said to have their origin in the Bankiva, or jungle fowl of India.

The fancier, however, sets up a taste for himself, not always consistent with the general notion of beauty, and certainly not always consistent with regard to its utility ; witness the depriving the cock of his comb and wattles, and the docking the horse's tail, mane, and

ears, to suit our notions of fashion, depriving the animal of ornaments intended by nature for a specific use.

I recollect once being employed to make some drawings of the fancy prize poultry. The Cochin China cock, the bird which I was then illustrating, had a scarcely perceptible tail; I thought this a defect, as I had seen and made a drawing of the first bird that came into this country, which bird had a well-developed tail, although by no means equal in beauty to that of our own game or Dorking cock. The owner of the bird, however, begged I would reduce this tail in my drawing, as he said that the beauty of the bird depended on the smallness of the tail, and that he hoped, in time, to produce a bird in which this graceful appendage was entirely wanting. I notice this to show the absurdity we sometimes commit in our attempt to better nature. The artist is at liberty in these birds to introduce almost any colour he likes, observing that the loin and neck hackles are generally of one colour—white, pale yellow, deep yellow, speckled or brilliant orange.

THE DUCK.

The body of this beautiful bird is boat shaped, like that of most aquatic birds, and although at first sight it might appear difficult to make a distinction between it and the goose, if it were not for the colour, it will be

shown that there is sufficient difference between them for the sketcher to make it evident.

The bill of the duck (see *Plate*) is longer in proportion than that of the goose, and the upper mandible is concave, whereas the bill of the goose is rather rounded in its outline, and is much thicker at the base than that of the duck. They are both water birds, but the legs of the goose are longer and stronger than those of the duck, and placed more in the centre of the body, enabling him to progress more easily than the duck upon land; the legs of the duck being placed farther backwards are better adapted to enable it to propel itself in the water. In the goose is sometimes observed a sort of bag or pouch in the hinder part of the body underneath, which is never seen in the duck. The duck is very varied and beautiful in its plumage, and the goose is always white, or grey and white. The flight of these birds is peculiar, assuming a triangular form.

The swan is very like the goose in the form of its body. The pinions are very powerful, and when in his proper element he is a match for any dog; with a blow from his wing he has been known to break the leg of a man.

There is a marked peculiarity in the head of the swan, consisting in a black tubercle or callous knob on the base of the upper mandible; the skin between the bill and eyes is naked and also black. They are protected in the Thames as Royal property, and form a great ornament to that beautiful river.

The difference between the head of the goose and that of the duck is shown on a larger scale (See *Plate*.)

THE PIGEON.

This elegant and lively bird, by the mythologists dedicated to the service of Beauty, and by the poets to Connubial Love and Constancy, is a great acquisition to the farm-yard, being both ornamental and profitable. Reclaimed from a state of nature, they amply repay the care and attention bestowed on their cultivation by their prodigious increase at a comparatively little cost. The lightness of their bodies and great strength of wing enable them to take long flights without fatigue, and a restless activity seems to belong to their nature.

Whether in the air, wheeling round and round in eddying circles, performing the most fanciful evolutions, or on the ground, their glossy feathered coats reflecting the most beautiful colours of the opal, by their graceful and sprightly movement, they give an air of cheerfulness, and form a very picturesque addition to rural scenes in which they may be introduced. On the Continent the traveller is surprised by the immense flocks that cover the villages; they form a feature of the place, and a stock dish at the table-d'hôte. But in England we seem more to cultivate them for their varieties, and to attach a fanciful value to the extension of any feature of individuality to be found in them. Thus the pouter is prized for the power of distending his crop by filling it with air, and when he is wanted for exhibition he is kept without food for half a day, which enables him to distend it almost to bursting. The flight of the tumbler is again a

grave matter of education to the pigeon-fancier, and we are also familiar to the passion for pigeons that seems to possess the poor Spitalfields weavers, whose great pleasure seems to be to take as long a journey as their time will allow them, on Sundays or holidays, with a pigeon or two in a bag, which they let loose for the pleasure of seeing them fly home, taking note of the time they start the bird, and having some friend on the watch at home for the time of their return. For the varieties of the bird, we must refer our readers to the pigeon-fancier; we shall be content with a few most commonly found in the subjects belonging to the landscape painter. The illustration gives the figures of the pouter, the capuchin, and the dragon.

ON COMPOSITION.

The most difficult branch of the art on which to give instruction is that relating to Composition. The best efforts in this direction combine to furnish illustrations of those works in which the desired qualities may be found, and invite comparison with those in which they may be said to be deficient.

The subjects on which art is employed are so varied, that a too servile attention to rules laid down for Composition seems to shackle the mind in inventing rather than to give assistance in the carrying out its ideas. Volumes of examples might be furnished, collected from the works of those who have been more or less supposed to excel in this quality of art, to assist in comparison ; but it is quite clear that the limits of this work, treating only of component parts of a picture, can allow of little more than a few general suggestions that may furnish the artist with material for thought, and help him to put it in practice. He who desires to excel can only do so by relying principally on his own powers of comparison and observation.

The composition of a picture consists of form, light, shade, and colour ; and in the arrangement of these is shown the talent of the artist.

In historical pictures, the painter has to tell his tale with these materials ; and although many theories have been given upon which such pictures are to be constructed, founded upon the analyses of works of established reputation, little is to be gleaned from them beyond the benefit that may arise out of the inducement to examine, and reflect on the means used by others in producing works of excellence. Thus we have the angular and the circular forms of composition deduced from pictures in which these forms of construction are found, and it has been attempted to show that the artists whose works are cited arranged their pictures on such plans, instead of what is more likely than the subjects, when completed, resolved themselves into these forms, so explained by the ingenuity of the commentator. It has been often observed that it is easier to find fault than it is to rectify. This holds good with reference to pictorial arrangement : it is much more easy to say of such and such a picture that it is not well composed, than it is to show how it is to be made better.

In historical pictures the figures introduced should explain the subject, and should be in action and conformity with it, and however the artist may feel the necessity of a sitting, kneeling or upright figure to carry out his notion of an agreeable arrangement of lines, propriety of action must be insisted on, and common-sense must not be offended by the introduction of such forms. The beauty of art is to conceal the means, and however great the labour of construction, the spectator should only see the result.

We frequently see in pictures objects introduced,

evidently to make up, or to balance as we say, but so palpably placed for that purpose, that however beautifully they may be painted, they do not redeem the error of their introduction.

If in a landscape a road is observed, it is natural to conclude that it has been formed as a means of communication between one town and another, and figures or animals should be represented as either receding or advancing along its direction ; and an object—a horse and cart, for example—however well painted, represented as going across such a road instead of in its direction, would be out of place in the opinion of any common observer ; yet we have an instance of an equestrian statue, placed across a triumphal arch, instead of looking either up or down the road which passes through the arch—a striking offence against propriety in composition.

A uniformity or repetition of line militates commonly against the picturesque effect ; again, the separation of the parts of a picture offend by giving to it a spotty appearance. There should be a union of the lines and a judicious leading of them from one part of the subject into another, so that the spectator may follow the idea of the author as in a narration, without break or interruption.

The shadows proceeding from one group are sometimes made use of to connect it with another with great advantage to the composition. A proper distribution of the light and dark should also exist in a picture as well as of the colour, and in this there appears something tangible.

Sir Joshua Reynolds in his examination of the different galleries and collections he visited, was accustomed to

take cards with him on which he mapped out, without regard to the individuality of the forms, the quantities of light and shadow he found, either in those pictures that struck him as meritorious, or in those that had been so considered by general consent; and on comparing the notes thus taken, he found a uniformity in the quantities, which led him to the conclusion that a picture should be constructed with reference to these quantities. The same may be said with regard to the warm and cold colours to be used and the parts of the picture in which they ought to be placed. It is true that Gainsborough painted a picture purposely to oppose this theory; but that only shows that a great mind can afford to throw theories aside, and that with a great command of the palette, a pleasing result may be obtained by setting rules and even nature at defiance, for I much question whether the brown sky and background in his celebrated "Blue Boy" in the Grosvenor collection are such as we ever see in nature.

There is another class of artists who reject rules, and take nature as they find her and adhere rigidly to their model, so that if the figure has an ugly face, dirty hands, or any deformity, however unpleasing to the eye, it is perpetuated, upon the principle that the closer the copy resembles nature the better must be the picture. I do not think that this is the province of Art. Art is born of civilization, and like an affectionate and dutiful child repays tenfold in aiding its parent, and adorning and embellishing her steps of progression.

Beauty is the rule of nature, and deformity the

exception ; and as we have beautiful models from which to make our selection, it seems a very questionable taste to choose that which is disagreeable because it comes first to hand.

It is admitted that tastes differ, and even sight, but only in modification. There is a beauty of form and a beauty of sentiment ; general consent takes the beau ideal of the ancient sculptors as its model for form, and to this we all acknowledge allegiance, and the century upon century that has elapsed since these works were produced have occasioned no change in our convictions, and we may fairly conclude that time has stamped them with the seal of immortality.

With these externals we associate notions of moral beauty, and it is our sympathy with these latter on the persons to whom we are attached that leads us to overlook their shortcomings in the former. The lover, attracted by this sympathy, thinks his mistress beautiful, and the mother thinks her offspring, however painfully ugly to others, when measured by this standard, the type of all that is beautiful ; and were the lover or parent artists, some allowance might be made for inflicting the resemblance of their ideal on the world ; but this will not in any case justify us, in our mission of refinement and improvement, in holding up bad models for public approbation.

There is also a difference in our appreciation of colour in a picture : and this is no doubt physical. As there are no two forms exactly alike, so there are no two minds in which shades of difference are not to be found, from

colour-blindness to the appreciation even of the almost infinitesimal variations of tint. The corresponding difference may be found in the mind, and while we find some artists see every object through a cold or grey medium, as if they only painted on dull or rainy days, there are others who gild even the gold of a setting sun, and cannot descend to a lower key. Still, there is a general consent as to what is beautiful, although biassed by individuality. All, for example, yield a willing homage to Turner's colour, and all freely allow merit in other painters, who, seeing nature through a different medium, have carried out a successful result. It appears, then, that a standard exists in form, light, shade, and colour; that of form seems to be the pyramid; that of light and shade the relief produced by opposing dark and light, and *vice versa*; and in colour the gradations of tint in the rainbow. For the first, it seems according to reason and propriety that the base of an object, or collection of objects, should be larger than its summit, otherwise it would appear top-heavy; for the second we know that when dark objects are relieved by light, or light ones by dark, a striking effect is produced; and in colour, that its place can never be in the high light or in the deep shadow, for although we only see colour by the light that is diffused around us, the positive rays of light affect the colour according as its nature is either warm or cold.

Now although these rules of composition, such and simple as they are, may apply perhaps equally to all subjects in the range of pictorial art, we will endeavour

to conform their application to the particular branch we have in hand, namely, that of animal groups chiefly as introduced into landscape painting.

It is held that picturesqueness is a characteristic in art which has a peculiarity, or quality, whether in form, in light and shade, or in colour, that stands as in a great measure different and apart from that beauty which belongs intrinsically to historical composition. It is no less a beauty, however, but it is a beauty of another character. We take, then, picturesqueness as our stand, just as the architect of a structure in the Elizabethan style would do in opposition to one who was about to erect a classical building. In the first place it is presumed that perspective is understood in the distribution, as to the size of the animals introduced, and that they thus hold their place with propriety as regards proportion.

It may be remarked, as a general rule, that three objects are more easily and more pleasingly posed than two, that indeed an unequal number conforms better to picturesqueness than an equal number. For instance, that if two cows are required side by side, that the proportion of one cow hidden by another should be an unequal quantity rather than an equal one, nor should the direction of position of the two cows be such that the one be exactly the opposite of the other; that, for instance, if the one stood obliquely at a certain angle, the other should not stand at the very opposite angle, or rather the same angle the opposite way. Nor, in regard to height, should two animals be so placed as that one of them should come exactly half-way up to the top of the

other, nor should one be exactly half the length of the other. This can always be avoided by perspective arrangement. An animal of any sort should never be so placed that the back should come on a line with the horizon, nor under the same feeling should the distance above the animals to the horizon be the same as the height of the animals. The animal, or groups of animals, should never occupy the very centre of the picture, nor yet the even quantity of one-fourth from either side, and two animals out of a number should not be of the same colour; this also may be avoided by circumstances of position, of light, or of aerial perspective, even although two of them must necessarily be of the same local hue.

It must be borne in mind that, although a landscape is seldom interesting without animal life, and that a picture of animal life is equally dependent on the landscape to support and give interest to it, still the picture must have one or other for the principal, and the interest must be divided accordingly.

In painting portraits of animals, horses, or dogs, we sometimes see the horizon represented below the bodies. This is an error in perspective. We frequently also see in such pictures a want of proportion in the objects introduced as accessories, Lilliputian trees, weeds, &c.

It seems strange that there should be a fashion in Art, but I think it may be allowed that Art has been affected by the manners and customs of the periods in which it has flourished. Let us take the severe forms and outline of the patriarchal times, the simple and grand forms of ancient Greek sculpture, handed down

to us with the sublime poetry that gave them birth, and compare them with the flutter of the mediæval pageants, during the times of Louis the Fourteenth, when, from the monarch to the lowest of his subjects, all was tawdry and superficial. The "most elegant and accomplished monarch"—so he was styled—dressed like my Lord Noodle in "Tom Thumb," with long periwig, bespangled, begilt, and turning out his toes as he walked in the style of the "minuet de la cour," when everybody tortured nature to the same end, when conversation was hyperbolic, and days of precious time wasted in composing couplets about amorous Strephons and coy Chloes; truth and simplicity thrown aside; the grand painter of the day, writing on the correct drawing of the human figure, describes the natural and graceful attitude of man to be with the feet at right angles with each other, so that, in progression, the calves of the legs should turn inwards, and the heels approach each other, like those of an opera-dancer. Take the more recent times of George the Fourth, when the two greatest men of their day were so affected by the atmosphere of the Court that the one could produce the celebrated "Sofa King," and the other the statue in Trafalgar Square, humorously described by *Punch* as "the King with the tablecloth and rolling-pin." In our own time, a much more healthy tone pervades the morals of the Court, and, by consequence, the stream of society. Queen Victoria and her Royal Consort—both artists, and thorough appreciators of whatever was excellent in art, science, or literature—furnished in this, no less than in their domestic

life, examples that benefited and influenced their subjects; and I think I may venture to say that the works of our present painters, with some few exceptions, will live in future ages as endeavours in the right direction to extract, from the stores that Nature abundantly displays for our selection, materials in which to represent her in her most agreeable forms. Take the landscape-painters of the present day—and it is to them this little offering is more immediately dedicated—who, not content, as heretofore, with their pencil sketches, or crude-coloured draughts, on which they founded their conventional pictures finished or carried out in their studios whilst absent from the scene and circumstances of their inspiration—erect their tents or wooden houses on the spots from which the scenes are painted, endure heat and cold, watching the fitful and transient effects that give such truthfulness to their pictures, and working without other thought than doing their best to render Nature under her best aspects.

All honour to their honest happiness, for surely there is no phase of life in which more wholesome pleasure can be found than that which is passed in the contemplation of Nature, and how valuable is it to them to have the power of enriching their works with the animal life which adorns and gives interest to their representations.

The foregoing pages are merely intended as a slight help to beginners in Animal Drawing, and to direct their attention to a ready mode of marking the distinction of the animals treated, and as a help to their correct rendering.

CONCLUSION.

It has been maintained by high art admirers, that if the animals represented in the pictures by Raphael, and the other painters of this class, were more truthfully given, they would interfere with the grandeur of the effect. Lions we find represented by them with grotesque human faces, distinguished by long loose locks of hair to represent the mane. Camels with the same sort of caricatured human resemblance, with a goose neck and a hump on the back to show that it is not an ass, giving about as good a notion of the objects for which they are intended, as the pinch of loom and plaister held by the clown in the "Midsummer Night's Dream," to show that he represented the wall, through the chink of which the amorous Pyramus ogled his Thisbe.

I have known an historical painter, ranking very high in the last school, who said that all quadrupeds were pretty much alike, and who was accustomed to have the household cat into his studio when he required a model which, with the door-mat to give the tufty character of the lion or bear-skin, was considered sufficient; add a trunk and tusks, it suggested a capital elephant; and shave half its body, and fit a bit of the door-mat into the neck and shoulders, and it made a capital lion.

If we refer to the artists of antiquity, we learn that Apelles represented a horse so naturally in an equestrian portrait of the king that the horse on which the king rode neighed in recognition. Lysippus, a contemporary of Apelles, sculptured animals so beautifully, and they were so highly prized, that they sold for their weight in gold, a pretty solid proof of their value. Calamis, in his representations of horses, according to Pliny, Cicero, and others, was unrivalled, and there were others too numerous to mention in this limited work, but happily we have preserved to us the Elgin marbles, the Dog of Alcibiades, and others, with which our museums are enriched, and which prove to us that they merited the praise and honour they received. We have also works of great merit of a time long antecedent to that in which these great men lived, in which the animal form seemed well understood. The sculptured animals were symbols of religious worship, and in which it was customary, in representing their gods, as well as heroes, to engraft on their forms those of the animals whose qualities they admired in their human types, and even to form a compound animal of one, or more, as we shall find in the Egyptian antiquities. It necessarily follows that a great knowledge of their forms must have existed to have enabled the artist to play with them in this manner, producing objects so beautiful in their proportion and arrangement, that we do not observe the incongruity while we are looking at the result.

Our beautiful Zoological Gardens offer an advantage that Art has never before possessed. In this

establishment, where every liberality is shown to artists, and where animals from all parts of the globe are assembled together; we are now familiarized with the forms of the animals contained in them, and hence the necessity of a more careful representation of them in our pictures.

Having shown that there are easily marked differences to be observed and given by the landscape or historical painter in the delineation of animals usually found in his subjects, and done my best to smooth any little difficulty he might have found in properly rendering them, I will refer him to nature; and I think we may not be considered too hardy in prophesying that art admirers, growing in knowledge with the times, will look beyond the historical animals (so called from the pictures in which they are introduced), and that they will cease to consider such the standard of perfection.

